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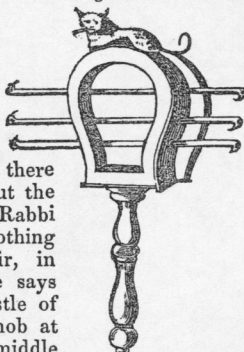
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strument was flung backwards and forwards, and emitted a kind of melancholy murmur, arising from the collision of the rings, as well against each other as against the sides, the circle, and the bar on which they moved, figure 36. He adds that the Thorp, or rather Sistrum of the Hebrews was thus constructed, and that the virgins everywhere made use of it in the dances of the Sistri, as we read in the books of Exodus and Judges, that Miriam, the sister of Moses, and the daughter of Jephtha did: and he further says that according to accounts which he has received from credible witnesses, the Syrians in his time preserved the use of the Sistrum in Palestine. Fig. 37.

Fig. 36.



Fig. 37.



Gnets Berusim was another of the Hebrew pulsatile instruments; it seems by Kircher that there was some controversy about the form of it, but that Rabbi Hannase represents it as nothing more than a piece of fir, in shape like a mortar. He says there belonged to it a pestle of the same wood, with a knob at each end, and in the middle thereof a place for the hand to grasp it: that those who beat on the instrument held it in the left hand and struck with the right on the edge, and in the middle, using the knobs alternately. Figures 38, 39.

Fig. 38.



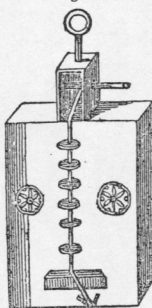
Fig. 39.



Kircher compares this instrument to the Crotalum already described, but seemingly with little propriety; and to the Gnaccari of the Italians, of which word, considered as a technical term, it is hard to find the meaning.

Minagnhinim was the name of another of the Hebrew pulsatile instruments, which, according to Rabbi Hannase, was a certain square table of wood, having a handle so fitted as conveniently to be held by it. On the table were balls of wood or brass, through which was put either an iron chain or an hempen cord, and this was stretched from the bottom to the top of the table. When the instrument was shaken, the striking of the balls occasioned a very clear sound, which might be heard at a great distance. See the representation which Kircher gives of it, figure 40.

Fig. 40.

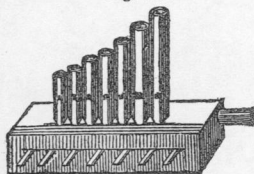


Magraphe Tamid, another of the pulsatile instruments of the Hebrews, is conjectured by Kircher to have been used for convoking the priests and Levites together into the temple: it is said to have emitted prodigious sound; and though Rabbi Hannase says no one can describe the form of it, Kircher thinks it must have been like one of our largest bells.

We are now to declare what instruments of the pneumatic kind were in use amongst the ancients

Hebrews; and first we meet with the Masrakitha, which consisted of pipes of various sizes, fitted into a kind of wooden chest, open at the top, but at the bottom stopped with wood covered with a skin; by means of a pipe fixed to the chest, wind was conveyed into it from the lips: the pipes were of lengths proportioned musically to each other, and the melody was varied at pleasure by the stopping and unstopping with the fingers, the apertures at the upper extremity. Kircher thinks it differed but little from the instrument which Pan is constantly represented as playing on; there seems however to be a difference in the manner of using it. See fig. 41.

Fig. 41.



(To be continued.)

THE TRIUMPHS OF ORIANA.

A COLLECTION OF MADRIGALS.

Sir John Hawkins says of this work:—"Besides the several collections of madrigals above mentioned, there is one, the title whereof is perpetually occurring in the *Fasti Oxoniensis*. It is called the *Triumphs of Oriana*, and frequently in Wood's illiberal manner of expressing himself, the whole collection is called the *Orianas*. It seems by the work itself as if all the musicians of queen Elizabeth's time who were capable of composing, had endeavoured each to excel the other in setting a song, celebrating the beauty and virtues of their sovereign; for to the *Triumphs of Oriana* it appears that the following musicians contributed, namely, Michael Este, Daniel Norcome, John Mundy, Ellis Gibbons, John Bennet, John Hilton, George Marston, Richard Carleton, John Holmes, Richard Nicholson, Thomas Tomkins, Michael Cavendish, William Cobbold, Thomas Morley, John Farmer, John Wilbye, Thomas Hunt, Thomas Weelkes, John Milton, George Kirbye, Robert Jones, John Lisley, and Edward Johnson. This collection was published by Morley with the title of 'The Triumphs of Oriana, to five and six voices, composed by divers authors. Lond. 1601.'

"The occasion of this collection is said to be this: the lord high admiral, Charles Howard earl of Nottingham, was the only person who in the last illness of Elizabeth could prevail on her to go into and remain in her bed;* and with a view to alleviate her concern for the execution of the earl of Essex, he gave for a prize-subject to the poets and musicians of the time, the beauty and accomplishments of his royal mistress, and by a liberal reward excited them severally to the composition of this work. This supposition is favoured by the circumstance of its being dedicated to the earl, and the time of its publication, which was in the very year that Essex was beheaded. There is some piece of secret history which we are yet to learn, that would enable us to account for the giving the queen this romantic name;† probably she was fond of it. Camden relates that a Spanish ambassador had libelled her by the name of Amadish Oriana, and for his insolence was put under a guard."

* Vide Hist. View of the Negotiations between the Courts of England and France, by Dr. Birch, pag. 208. Biogr. Brit. vol. IV. pag. 2678.

† That some such conceit about the Lady Oriana was current at least four years before the publication of the *Triumphs of Oriana*, is evident from this circumstance—viz., that she and her friend Bonny Boots are mentioned in two of Morley's Canzonets for five voices, printed in 1597.